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Globalism

Alicia Walker
Bryn Mawr College, awalker01@brynmawr.edu

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The standard definition of "globalism," which first entered English usage in 1943, emphasizes the term's long history in the language and methodologies of economics and politics. According to the *Oxford English Dictionary*, globalism is "The belief, theory, or practice of adopting or pursuing a political course, economic system, etc., based on global rather than national principles; an outlook that reflects an awareness of global scale, issues, or implications; *spec.* the fact or process of large businesses, organizations, etc., operating and having an influence on a worldwide scale, globalization" (*OED*, s.v. "globalism"). The ongoing contemporary relevance of the concept is ensured by the ever-growing interconnectedness of cultures through international trade, diplomacy, tourism, population migration, and war. These current phenomena have in turn directed the perspective that scholars today cast upon the medieval past.

It must be acknowledged from the outset that the medieval world did not witness a truly global network, with all continents of the earth linked through economic, political, and cultural relations. Yet globalism need not require a total system; it can instead be productively understood as relative, manifesting in "thick" or "thin" and complete or partial degrees.[1] Janet Abu-Lughod, for instance, argues that the thirteenth century saw the emergence of eight overlapping spheres of commercial interaction (Fig. 1), which together represent an Afro-Eurasian economic network as sophisticated and extensive as that of the early modern era.[2] Although limited in their global scope, these interconnected zones bespeak a "world system" that demands the consideration of local histories in relation to larger patterns of exchange. According to her model, individual regions can be fully understood only through consideration of their broader interactions. Unlike nineteenth-century "universal" history (which sought comprehensive patterns across time and space) and twentieth-century "world" history (which focused on local histories in comparative terms, with only secondary attention paid to connections among regions), global history of the late twentieth and early twenty-first century foregrounds linkages among cultures.[3] As aptly summarized by the eminent historian of the Mediterranean, Fernand Braudel, "Globalism [la globalité] is not the pretension to write a total history of the

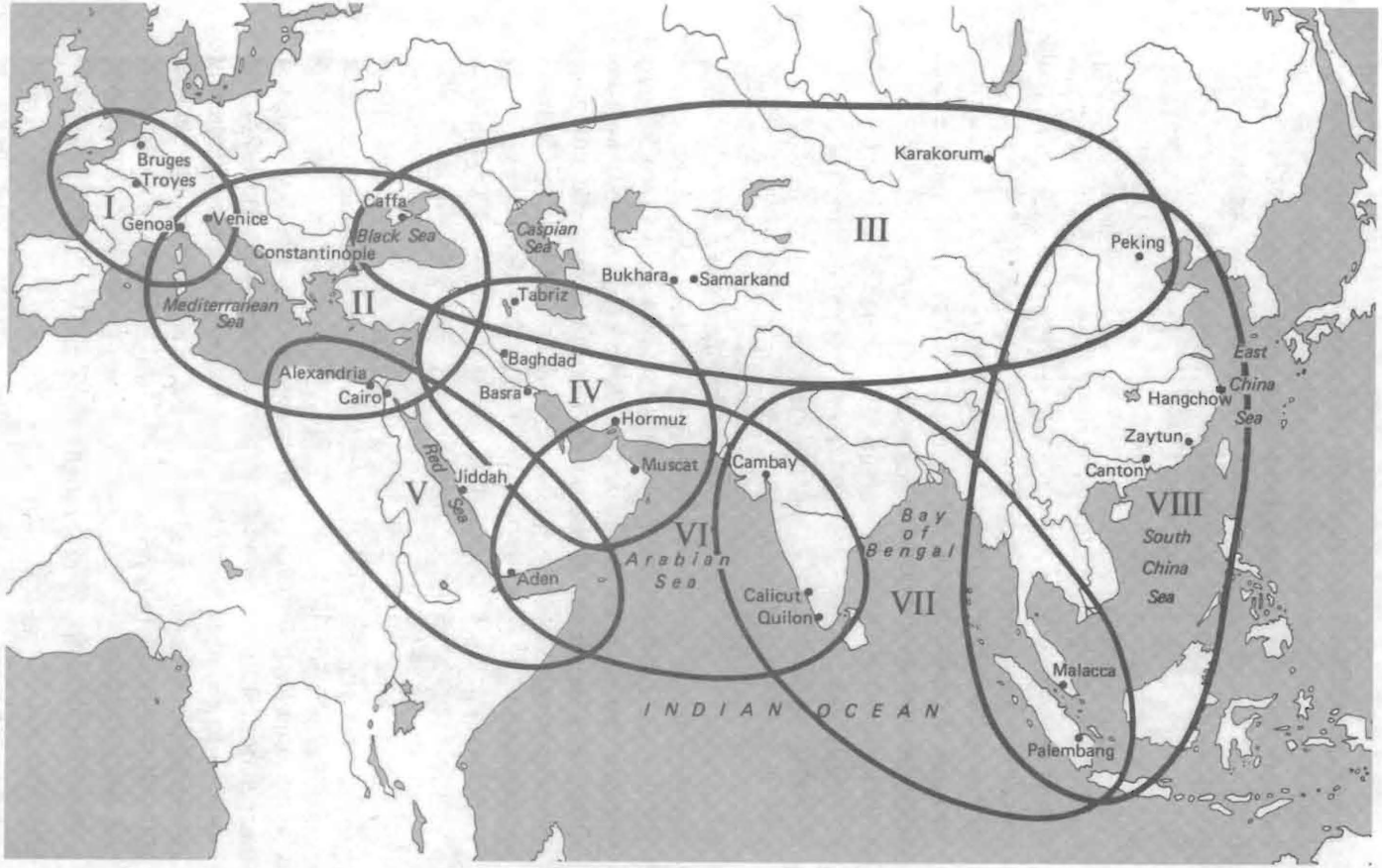


Fig. 1. The eight circuits of the thirteenth-century world system. (Photo: From Janet L. Abu-Lughod, *Before European Hegemony: The World System A.D. 1250–1350* [New York: Oxford University Press, 1989], 34, fig. 1. Reproduced by permission of Oxford University Press.)

world. . . . It is simply the desire, when one approaches a problem, to move beyond limits in a systematic fashion."[4]

In its adaptation to medieval studies, globalism has come to stand for a scholarly outlook that prioritizes the interactions between cultures; the far reaching, even systemic impact of contact and exchange; and the comparative study of common themes and issues across distinct cultural groups. Within medieval art history, globalism serves as a productive rubric under which a wide variety of concepts can be grouped, including: intercultural or cross-cultural relations, exchange, transmission, interchange, contacts, encounters, translation, and networks; syncretism; multiculturalism; transculturation; hybridity; appropriation; expropriation; portability; exoticism; cosmopolitanism; and the transgression of both actual and conceptual borders and frontiers. These diverse concepts and methods share a common goal: to shift scholarly approaches away from a focus on origins and localities as the defining factors of history and toward the consideration of movement across boundaries traditionally defined by language, religion, ethnicity, and geography.

The most explicit manifestation of these global approaches can be found in scholarly publications that take cross-cultural connections as their premise. For example, *Graeco-Arabica*, first published in 1982, focuses on cultural and historical phenomena that link discrete regions or groups of the medieval world, particularly the connections that existed between the Byzantine and Islamic spheres. The interdisciplinary journal *Medieval Encounters: Jewish, Christian, and Muslim Culture in Confluence and Dialogue*, first published in 1995, aims to transgress and reformulate the traditional disciplinary and cultural categories that have shaped the study of the medieval world. Thematic issues of other periodicals related to the study of medieval art, as well as independent collections of essays and anthologies also attest to a growing commitment to medieval globalism.[5] New technologies and structures of enterprise have been brought into play too; for instance, the *Mappa Mundi: Global Middle Ages* initiative, housed at the University of Texas at Austin, was founded in 2007 to promote interdisciplinary teaching, research, and publications on the Middle Ages from an intercultural perspective.[6] As the new decade begins, a spurt of monographs on cross-cultural interactions marks something of a milestone for globalism in the discipline of medieval art history, which has now moved beyond short-length and discrete studies in dispersed periodicals to large-scale explorations of how intercultural artistic relations fundamentally reconfigure our understanding of the field.[7]

Given the origin of "globalism" in ambitions for commercial and political hegemony, and the frequent association of the term in popular thought with practices that seek economic and political domination, it is somewhat ironic that in medieval studies globalism has come to represent intellectual engagement with and valorization of cultural fluidity, and an attitude of parity toward disparate

groups. This new perspective is shaped in part by postcolonial discourses on power and identity, which seek to destabilize systems of cultural and political hegemony, replacing them with a plurality of identities and authorities.[8] Inherent in postcolonial theory is the questioning of simple binaries between East and West, center and periphery, and the rejection of the a priori supremacy of one cultural or political entity over another.[9] Globalism may reveal its greatest usefulness in this respect, for it provides a way to resist the casting of intercultural relations in reductive, bilateral terms, instead laying the ground for the recognition of the diverse, complex, and multidirectional networks that shaped the distribution of goods, movements of populations, and traffic in ideas and works of art.[10] Globalism also offers a means of breaking down the artificial divides of eighteenth-century and later nationalisms that have so deeply shaped the modern disciplinary organization of medieval studies and art history.[11] A global geography for medieval art history defines artistic phenomena and mentalities by means other than an object's or monument's point of production or its coordination with modern geographic, national, or ethnic territories and identities, introducing new possibilities for delimiting the investigation of medieval works of art and architecture.[12]

No single trajectory of development organizes the diverse methods and publications that together fuel the scholarly engine behind the "global turn" in medieval art history, but certain themes and perspectives can nonetheless be distinguished. One approach, which might be termed the "clash of cultures" model, is generated largely from a Eurocentric perspective on cross-cultural interaction, typically taking the Crusades as a departure point.[13] Within this polemical discourse can be situated the artistic phenomenon of spoliation, through which objects claimed as war trophies generated new meanings when transported to and situated within new contexts.[14] Spoliation can also be understood in conceptual terms to explain instances when visual motifs are appropriated from a foreign source and adapted to local artistic programs.[15] Other studies of medieval globalism have turned to multicultural nexus points of distinct medieval visual traditions. Norman Sicily, Armenia, Iberia, the Morea, and the Crusader states each produced hybrid artistic and architectural languages that drew from multiple cultural sources, usually preserving an understanding of the nature of original forms, while simultaneously creating new systems of meaning through the assimilation or strategic juxtaposition of disparate sources.[16]

A related approach for interpreting artistic globalism perceives an interregional common culture, which is often situated at elite echelons of medieval societies but can also be traced at more popular levels, especially through particular media, such as ceramics, glass, and textiles. This model is often found in scholarship produced by specialists in Byzantine, Islamic, and Crusader art history, who deal with contexts in which long-standing and often intimate relations

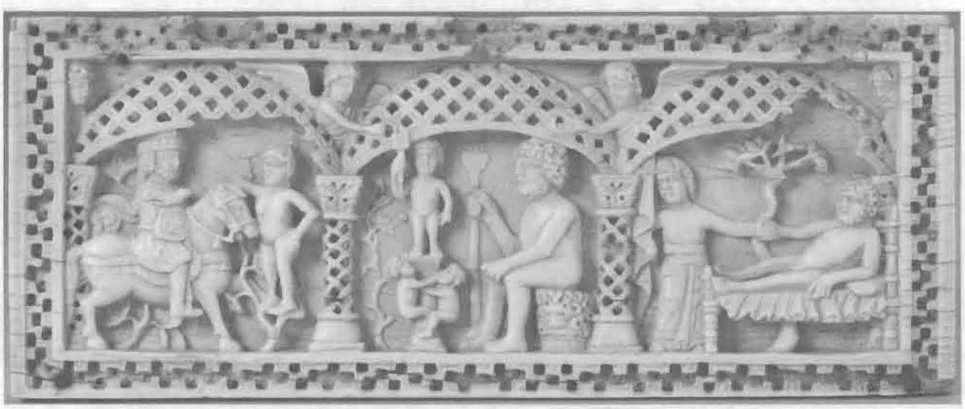
between distinct religious, political, and cultural groups led to the development of shared visual vocabularies and artistic forms.[17] Archaeological discoveries of intact trade ships that sank during the Middle Ages bring to light preserved evidence of this shared material culture as well as the identities of the political, religious, and economic groups connected through the circulation of goods.[18] Diplomatic gifts represent another broad category of objects that typically operated as signs of common culture, particularly in that they attempted to establish bonds through the articulation of shared identities and ambitions.[19] In all cases, these objects and monuments index commercial, diplomatic, and polemical networks across the medieval world, only some of which were "thick" enough to be documented in the textual record.

To the extent that art history is concerned with the medieval imaginary as a domain for the expression of identities and the negotiation of cultural difference, the field shares much with literary studies, a discipline in which calls for a global approach have been particularly strong in recent years.[20] The study of illustrated manuscripts—such as romances and histories, which record both actual and fictitious cross-cultural contacts—offers an obvious domain for interdisciplinary investigation and collaboration because of the inherent conjoining of texts and images.[21] Studies in this medium might be brought to bear on other categories of art—such as ivory carving, metal work, and monumental painting—that depict similar narratives and vignettes of encounter with the exotic.[22]

Perhaps the most distinctive medieval art historical articulation of a global approach is the concept of portability as defined by Eva Hoffman. She promotes basic tenets common to globalism in its disciplinary variants by insisting on a "pluritopic" understanding of production in the medieval Mediterranean, which rejects the dominance of a single center in the establishment of artistic models and instead focuses on the movement (rather than origins) of objects and ideas as the generative force behind artistic form and meaning.[23] Finbarr B. Flood's recent insistence on "routes, not roots" in the study of medieval Indo-Islamic art reformulates and echoes Hoffman's priorities.[24] The particular appeal of these models is their conceptual applicability to a variety of medieval artistic phenomena and contexts.

A set of four Byzantine ivory plaques, which originally formed the walls of a box and are known today as the Darmstadt Casket, provide an opportunity to explore how a global approach shifts the way medieval works of art can be assessed. These small-scale relief carvings, which likely date to the twelfth century, are currently housed in the Hessisches Landesmuseum in Darmstadt, Germany. They depict a series of vignettes framed by columns and canopies (Figs. 2 and 3a). Six of the eight scenes can be directly related to narrative events in the lives of Herakles and Alexander the Great as recorded in late antique and medieval texts. A seventh scene follows the canonical middle Byzantine iconography of medieval military

Fig. 2. a. Front panel of a casket depicting Herakles taming the horses of Diomides, Herakles en route to Linos, and St. George defeating the dragon. Ivory, ca. 9.5 by 23.5 cm; Byzantine, Constantinople (?), 12th century. Hessisches Landesmuseum, Darmstadt, Germany, Kg 54:215a-d. (Photo: Hessisches Landesmuseum Darmstadt.)



b. Back panel of a casket depicting Alexander and an oracle, Herakles and an oracle, and Herakles coercing Auge. Ivory, ca. 9.5 by 23.5 cm; Byzantine, Constantinople (?), 12th century. Hessisches Landesmuseum, Darmstadt, Germany, Kg 54:215a-d. (Photo: Hessisches Landesmuseum Darmstadt.)

saints and most likely depicts St. George. In contrast, an eighth scene, distinctly non-Byzantine in origin, depicts a figure sitting cross-legged on a dais and playing a lute (see Fig. 3b). At least two possibilities exist for the source of this foreign motif. It has much in common with the iconography of Islamic princely courts and may represent a Byzantine adaptation of medieval Islamic art (compare Fig. 4). Alternatively, it may recall a more distant cultural zone, reflecting medieval Indian religious iconography (compare Fig. 5).[25]

The exotic character of the scene has long been noted, yet the cross-legged figure is often illustrated and discussed separately from the other seven vignettes, such that the relation of the Byzantine and non-Byzantine motifs is rarely explored.[26] The object has been labeled a "gallimaufry" (hodgepodge), and its

Fig. 3. a. Side panel depicting the ascension of Alexander. Ivory, ca. 9.5 x 17 cm; Byzantine, Constantinople (?), 12th century. Hessisches Landesmuseum, Darmstadt, Germany, Kg 54:215a-d. (Photo: Hessisches Landesmuseum Darmstadt.)

b. Side panel depicting the assassination of Darius. Ivory, ca. 9.5 x 17 cm; Byzantine, Constantinople (?), 12th century. Hessisches Landesmuseum, Darmstadt, Germany, Kg 54:215a-d. (Photo: Hessisches Landesmuseum Darmstadt.)

program has been pronounced indecipherable.[27] As a result of a supposed deficiency in narrative consistency or thematic specificity, the casket's images are interpreted as a loose grouping of "mythological" scenes, which lack a coherent meaning.[28] In a rare effort to account for the motivation to include foreign iconography, it has been suggested that the object may have served as a diplomatic gift intended for a Muslim recipient who would have been familiar with the non-Byzantine iconography.[29] In short, earlier investigations of the object have

Fig. 4. Bowl. Silver, diam. ca. 10 cm; Iran or Afghanistan, 11th or early 12th century. The State Hermitage Museum, St. Petersburg, inv. no. S-499. (Photo: Vladimir Terebenin, Leonard Kheifets, Yuri Molodkovets; © The State Hermitage Museum.)

recognized its iconographic alterity but have read this difference as an obstacle to any decipherable, programmatic meaning, placing the object outside middle Byzantine cultural practices and historical reality.

A global approach to the object instead sees the foreign iconography as an entry point to investigation, prompting the interpreter to move beyond the conventional boundaries of Byzantine artistic identity articulated in the other scenes so as to explore what the foreign motif meant in its source culture, and how an understanding of this original significance might shed light on its redeployment in a Byzantine context. Although drawing from different narrative sources, the eight vignettes coalesce around the theme of models and antimodels of rulership.[30] Herakles and Alexander were recognized in middle Byzantine imperial encomia

Fig. 5. Relief of Parsvanatha, one of the Jain *tirthankara* (an exemplary figure who leads others toward spiritual improvement). Sandstone, 130.8 cm high x 80 cm wide, 28 cm deep; Madhya Pradesh, central India, 7th century. Victoria and Albert Museum, London, IS.18-1956. (Photo: © Victoria and Albert Museum, London.)

and historical accounts as ideals of imperial prowess (or in some instances as insufficient forerunners to be rejected and surpassed). Military saints also figured as important emblems of imperial might. In contrast, the cross-legged lute player can be understood as an antitype embodying the dissolute "eastern" ruler, here rendered in the mode of medieval Islamic or Indian iconography. In this way the foreign motif is expropriated from its original context of Islamic royal or Indian religious meaning and repositioned to serve a distinctly Byzantine program that casts a disparaging gaze upon a cultural "other." Indeed, the figure likely depicts either the Persian King Darius (in the guise of an Islamic princely figure) or the Indian sage Calanus (in the form of a Jain saint), each of whom features in medieval narratives about the adventures of Alexander the Great and was positioned in early Christian and Byzantine literature as an antithesis to ideal values of rulership and morality. The exoticizing plaque was originally positioned on one of the short sides of the box, strategically contrasting the opposite end on which Alexander, dressed in the conventional attire of the middle Byzantine emperor, is depicted in triumphal apotheosis.

The Darmstadt Casket not only illustrates a Byzantine awareness of foreign artistic forms and iconography but also the intention to translate these motifs into terms that mesh with Byzantine systems of representation and meaning. Indeed, a global view on the object could push this interpretation into deeper intercultural terms by casting the more distinctly Byzantine motifs in a wider perspective. For instance, Alexander, Herakles, and the military saints, especially St. George, featured as ideal—and in some cases less than ideal—royal and courtly emblems throughout the greater medieval world.[31] What at first appear to be canonically Byzantine references may instead also reflect an intercultural vocabulary of heroic power.

Of course challenges exist for this model of scholarly practice. The most obvious is the expansive knowledge and skills required of individuals attempting to work simultaneously in multiple cultural traditions. Often this broadening of scholarly range is achieved at the loss of depth, requiring those who pursue a cross-cultural trajectory to rely on the focused, localized research of others. This is a reasonable working method in subfields for which a critical mass of documentary scholarship exists, but will be less practical in areas where such foundational work is yet to be accomplished. Another approach promotes collaborations between specialists in disparate fields, either through the collation of individual studies that together create a comparative view on a specific theme or through more directly cooperative coauthorship. Institutional and disciplinary practices—including curriculum requirements, the organization of academic departments, and the mechanics of publishing—are only now responding to the particular demands generated by a global approach to the Middle Ages.

Certainly this expanded perspective should not be endorsed to the exclusion of more traditional, localized scholarly training and investigation; yet the global-

ization of medieval art history has much to offer. It raises the possibility of moving beyond and ultimately reconfiguring boundaries that have limited previous investigation, thus altering the very nature of the field. Courses, qualifying exams, publications, exhibitions, and even departments are already reorganizing around thematic and transregional designations.[32] Topics generated from such new methods of inquiry might include seeking the common denominators of reliquaries or pilgrimage art across multiple religious and geographic groupings; investigating medieval urban centers not as the embodiments of singular identities but as the merging points of complex social and economic networks; analyzing the iconography and ideology of rulership or a specific saint across the medieval world in all its consistency and variety; or grouping and mastering not "everything" that was made in a specific place during a specific period, but instead "everything" that *moved through* a delineated space during a particular time. Broadly bounded questions such as these demand a set of ambitions different from the traditional goals of individual, comprehensive mastery that still quietly linger within our disciplines. These intentionally unanswerable research problems allow, even force our recognition of knowledge as something that is piecemeal and shared, thereby presupposing a degree of intellectual humility and requiring extensive scholarly collaboration. The larger project then becomes a cooperative negotiation of parts to form a collective and contingent configuration, which anticipates reappraisal and transformation. Globalism can—indeed is—changing the face of medieval art history, expanding not only what we know about the medieval world but how we go about producing and disseminating this knowledge.

NOTES

1. Joseph Nye, "Globalism versus Globalization," *The Globalist*, April 15, 2002, http://www.theglobalist.com/StoryId.aspx?StoryId=2392.

2. Janet Abu-Lughod, *Before European Hegemony: The World System A.D. 1250–1350* (New York: Oxford University Press, 1989). For a recent discussion of cultural "globalism" in the premodern era and new trends in its interpretation, see Finbarr B. Flood, David Joselit, Alexander Nagel, Alessandra Russo, Eugene Wang, Christopher Wood, and Mimi Yiengpruksawan, "Roundtable: The Global before Globalization," *October* 133 (2010): 3–19.

3. For this distinction between "world" and "global" histories, see Janet Abu-Lughod, "The World System in the Thirteenth Century: Dead-end or Precursor?" in *Islamic and European Expansion: The Forging of a Global Order*, ed. Michael Adas (Philadelphia: Temple University Press, 1993), 75–102, at 92–93.

4. Fernand Braudel, "En guise de conclusion," *Review* 1 (1978): 243–61, at 245; cited by Peter Burke, "The *Annales* in Global Context," *International Review of Social History* 35 (1990): 421–32, at 421.

5. For example, see Stewart Gordon, ed., *Robes and Honor: The Medieval World of Investiture* (New York: Palgrave, 2001); "Encounters with Islam: The Medieval Mediterranean Experience," ed. Robert Ousterhout and D. Fairchild Ruggles, special issue, *Gesta* 43, no. 2 (2004); "Communities and Commodities: Western India and the Indian Ocean, 11th–15th Centuries," ed. Alka Patel, special

issue, *Ars Orientalis* 34 (2004); Eva Hoffman, ed., *Late Antique and Medieval Art of the Mediterranean World* (Malden, MA: Blackwell, 2007); Colum Hourihane, ed., *Interactions: Artistic Interchange between the Eastern and Western Worlds in the Medieval Period* (University Park: Penn State University Press, 2007); Alicia Walker and Amanda Luyster, eds., *Negotiating Secular and Sacred in Medieval Art: Christian, Islamic, and Buddhist* (Farnham, UK: Ashgate, 2009); "Theorizing Cross-Cultural Interaction among the Ancient and Early Medieval Mediterranean, Near East, and Asia," ed. Matthew Canepa, special issue, *Ars Orientalis* 38 (2010); and "Mechanisms of Exchange: Transmission, Scale, and Interaction in the Arts and Architecture of the Medieval Mediterranean, 1000–1500," ed. Heather Grossman and Alicia Walker, special issue, *Medieval Encounters* (forthcoming, 2012).

6. See "The Global Middle Ages," ed. Geraldine Heng and Lynn Ramey, special issue, *Literature Compass, Global Circulation Project* (forthcoming, 2012); and "Mappa Mundi: The Global Middle Ages," http://www.laits.utexas.edu/gma/mappamundi/index.html.

7. Finbarr B. Flood, *Objects of Translation: Material Culture and Medieval "Hindu-Muslim" Encounter* (Princeton, NJ: Princeton University Press, 2009); Matthew P. Canepa, *The Two Eyes of the Earth: Art and Ritual of Kingship between Rome and Sasanian Iran* (Berkeley: University of California Press, 2009); and Alicia Walker, *The Emperor and the World: Exotic Elements and the Imaging of Byzantine Imperial Power, Ninth to Thirteenth Centuries* (New York: Cambridge University Press, 2012).

8. For further discussion of postcolonial approaches to medieval art history, see the essay by Karen Overby in this volume. Regarding the impact of postcolonial theory on medieval studies as well as the formative contribution of medieval studies to the establishment of subaltern studies, see especially Jeffrey Jerome Cohen, ed., *The Postcolonial Middle Ages* (New York: St Martin's Press, 2000); Ananya Jahanara Kabir and Deanne Williams, eds., *Postcolonial Approaches to the Middle Ages: Translating Cultures* (Cambridge: Cambridge University Press, 2005); Bruce W. Holsinger, "Medieval Studies, Postcolonial Studies, and the Genealogies of Critique," *Speculum* 77 (2002): 1195–1227; and Lisa Lampert-Weissig, *Medieval Literature and Postcolonial Studies*, Postcolonial Literary Studies (Edinburgh: Edinburgh University Press, 2010). Also see the Research Network, "Postcolonizing the Medieval Image," http://post-col-med.leeds.ac.uk/wordpress/.

9. This dichotomy persists even in revisionist analyses of Eurocentrism, such as Edward Said's seminal study *Orientalism* (New York: Pantheon Books, 1978), which, despite its many contributions to unraveling the cultural hegemony of "the West," maintains an insistently bilateral dynamic. For critique of this East-West dichotomy and the "undifferentiated" Other in Said's model, see Paul Freedman, "The Medieval Other: The Middle Ages as Other," in *Marvels, Monsters, and Miracles: Studies in the Medieval and Early Modern Imagination*, ed. Timothy S. Jones and David A. Sprunger (Kalamazoo, MI: Medieval Institute Publications, 2002), 1–24, esp. 12. Also see Lucy K. Pick, "Edward Said, Orientalism and the Middle Ages," *Medieval Encounters* 5, no. 3 (1999): 265–71, and additional essays in that volume.

10. For example, global sensibilities are at play in the more nuanced understanding of intercultural contacts and encounters that have emerged from recent reconsiderations of real and imagined borders in the medieval world. See David Abulafia and Nora Berend, eds., *Medieval Frontiers: Concepts and Practices* (Aldershot, UK: Ashgate, 2002); and Outi Merisalo, ed., *Frontiers in the Middle Ages* (Louvain-la-Neuve: Fédération internationale des instituts d'études médiévales, 2006).

11. Robert S. Nelson, "Living on the Byzantine Borders of Western Art," *Gesta* 35, no. 1 (1996): 3–11; Patrick J. Geary, *The Myth of Nations: The Medieval Origins of Europe* (Princeton, NJ: Princeton University Press, 2002), esp. 15–40 and 155–74; Frits van Oostrom, "Spatial Struggles: Medieval Studies between Nationalism and Globalisation," *Journal of English and Germanic Philology* 105, no. 1 (2006): 5–24; and Michelle R. Warren, "Medievalism and the Making of Nations," in *Medievalisms in the Postcolonial World: The Idea of "the Middle Ages" Outside Europe*, ed. Kathleen Davis and Nadia Altschul (Baltimore: The Johns Hopkins University Press, 2009), 286–98.

12. Regarding real and metaphoric geography in the disciplinary construction of art history,

see Robert S. Nelson, "The Map of Art History," *Art Bulletin* 79, no. 1 (1997): 28–40. For the possibilities of a postcolonial approach to medieval geography and the remapping of spatial concepts to reflect medieval realities and perspectives, see Alfred Hiatt, "Mapping the Ends of Empire," in Kabir and Williams, *Postcolonial Approaches to the European Middle Ages*, 48–76.

13. For example, consider the theme of the Eleventh International Medieval Congress at the University of Leeds in 2004: Clash of Cultures. The phrase and its associated perspectives derive from Samuel P. Huntington, *The Clash of Civilizations and the Remaking of World Order* (New York: Simon & Schuster, 1996). For a more diverse range of outlooks on the cultural exchange generated by the Crusades, see Christine Verzár Bornstein and Priscilla Parsons Soucek, *The Meeting of Two Worlds: The Crusades and the Mediterranean Context* (Ann Arbor: The Museum, 1981); and Vladimir P. Goss, ed., *The Meeting of Two Worlds: Cultural Exchange between East and West during the Period of the Crusades* (Kalamazoo, MI: Medieval Institute Publications, 1986). For a corrective to the common Eurocentrism of Crusade studies, see Angeliki E. Laiou and Roy Parviz Mottahedeh, eds., *The Crusades from the Perspective of Byzantium and the Muslim World* (Washington, DC: Dumbarton Oaks, 2001).

14. Avinoam Shalem, *Islam Christianized: Islamic Portable Objects in the Medieval Church Treasuries of the Latin West* (Frankfurt am Main: Peter Lang, 1996); Finbarr B. Flood, "The Medieval Trophy as an Art Historical Trope: Coptic and Byzantine 'Altars' in Islamic Contexts," *Muqarnas* 18 (2001): 41–72; and Dale Kinney, "The Concept of Spolia," in *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, ed. Conrad Rudolph (Malden, MA: Blackwell Publishing, 2006), 233–52.

15. Linda Seidel, "Images of the Crusades in Western Art: Models as Metaphors," in Bornstein and Soucek, *Meeting of Two Worlds*, 377–91.

16. Vivian B. Mann, Thomas F. Glick, and Jerrilyn D. Dodds, eds., *Convivencia: Jews, Muslims, and Christians in Medieval Spain* (New York: G. Braziller, 1992); Jaroslav Folda, "Crusader Art, A Multicultural Phenomenon: Historiographical Reflections," in *Autour de la Première Croisade: Actes du Colloque de la Société pour l'Étude des Croisades et l'Est Roman*, ed. Michel Balard (Paris: Publications de la Sorbonne, 1996), 609–15; William Tronzo, *The Cultures of His Kingdom: Roger II and the Cappella Palatina in Palermo* (Princeton, NJ: Princeton University Press, 1997); Heather E. Grossman, "Syncretism Made Concrete: The Case for a Hybrid Moreote Architecture in Post-Fourth Crusade Greece," in *Archaeology in Architecture: Studies in Honor of Cecil L. Striker*, eds. Deborah M. Deliyannis and Judson J. Emerick (Mainz: von Zabern, 2005), 65–73; and Lynn Jones, *Between Islam and Byzantium: Aght'amar and the Visual Construction of Medieval Armenian Rulership* (Aldershot, UK: Ashgate, 2007).

17. For example, see Maria Georgopoulou, "Orientalism and Crusader Art: Constructing a New Canon," *Medieval Encounters* 5, no. 3 (1999): 289–321; and Scott Redford, "On Sāqīs and Ceramics: Systems of Representation in the Northeast Mediterranean," in *France and the Holy Land: Frankish Culture at the End of the Crusades*, ed. Daniel H. Weiss and Lisa Mahoney (Baltimore: Johns Hopkins University Press, 2004), 282–312.

18. Frederick H. Van Doorninck, Jr., "The Medieval Shipwreck at Serçe Limanı: An Early Eleventh-Century Fatimid-Byzantine Commercial Voyage," *Graeco-Arabica* 4 (1991): 45–52; and Michael Flecker, "A Ninth-Century AD Arab or Indian Shipwreck in Indonesia: First Evidence for Direct Trade with China," *World Archaeology* 32, no. 3 (2001): 335–54.

19. Robin Cormack, "But is it Art?" in *Byzantine Diplomacy*, ed. Jonathan Shepard and Simon Franklin (Aldershot, UK: Ashgate, 1992), 219–36; Oleg Grabar, "The Shared Culture of Objects," in *Byzantine Court Culture from 829 to 1204*, ed. Henry Maguire (Washington, D.C.: Dumbarton Oaks, 1997), 115–30; Avinoam Shalem, "Objects as Carriers of Real or Contrived Memories in a Cross-cultural Context," *Mitteilungen zur spätantiken Archäologie und byzantinischen Kunstgeschichte* 4 (2005): 101–19; and Cecily Hilsdale, "The Social Life of the Byzantine Gift: The Royal Crown of Hungary Re-invented," *Art History* 31 (2008): 602–31.

20. Such initiatives have tended, however, to grow from subfields of western European language studies, with less activity generated in Byzantine or Islamic literature. See Geraldine Heng, *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy* (New York: Columbia University Press, 2003); Sharon Kinoshita, *Medieval Boundaries: Rethinking Difference in Old French Literature* (Philadelphia: University of Pennsylvania Press, 2006); and Sylvia Huot, *Postcolonial Fictions in the* Roman de Perceforest*: Cultural Identities and Hybridities* (Cambridge, UK: D. S. Brewer, 2007).

21. See Michael Camille, *The Gothic Idol: Ideology and Image-Making in Medieval Art* (Cambridge: Cambridge University Press, 1989); and Debra Higgs Strickland, *Saracens, Demons, & Jews: Making Monsters in Medieval Art* (Princeton, NJ: Princeton University Press, 2003).

22. For example, see Cynthia Robinson and Simone Pinet, eds., "Courting the Alhambra: Cross-Disciplinary Approaches to the Hall of Justice Ceilings," special issue, *Medieval Encounters* 14, nos. 2–3 (2008).

23. Eva Hoffman, "Pathways of Portability: Islamic and Christian Interchange from the Tenth through the Twelfth Century," *Art History* 24, no. 1 (2001): 17–50.

24. Flood, *Objects of Translation*, 1–5.

25. A connection with medieval Indian, specifically Jain, iconography is suggested by the Darmstadt lute player's nudity, which is not a typical characteristic of medieval Islamic courtly figures but is a standard attribute of Jain *tithankara* (saints), who are often depicted sitting cross-legged, facing frontally, and flanked by attendants who raise fly whisks. See Sonya Rhie Quintanilla, "Icons in the Manifold: Jain Sculpture in Early and Medieval India," in *Victorious Ones: Jain Images of Perfection*, ed. Phyllis Granoff (New York: Rubin Museum, 2009), 111–27, and 166–67.

26. For example, see John Beckwith, "The Influence of Islamic Art on Western Medieval Art," *Apollo* 103 (1976): 270–81, esp. 270–72.

27. Anthony Cutler, *The Hand of the Master: Craftsmanship, Ivory, and Society in Byzantium (9th–11th Centuries)* (Princeton, NJ: Princeton University Press, 1994), 155.

28. Adolf Goldschmidt and Kurt Weitzmann, *Kasten*, vol. 1, *Die byzantinischen Elfenbeinskulpturen* (Berlin: B. Cassirer, 1930), 66–67, cat. no. 125, pl. lxxvi.

29. Maria Georgopoulou, "Sides of a Casket with Mythological Scenes," in *The Glory of Byzantium*, ed. Helen Evans (New York: Metropolitan Museum of Art, 1997), 227–28.

30. This discussion of the Darmstadt Casket draws from my extended analysis of the object in Walker, *Emperor and the World*, chap. 4.

31. See Lawrence Nees, *A Tainted Mantle: Hercules and the Classical Tradition at the Carolingian Court* (Philadelphia: University of Pennsylvania Press, 1991); Jennifer Fellows, "St. George as Romance Hero," *Reading Medieval Studies* 19 (1993): 27–54; Oya Pancaroğlu, "The Itinerant Dragon Slayer: Forging Paths of Image and Identity in Medieval Anatolia," *Gesta* 43, no. 2 (2004): 151–64; and Walker, *Emperor and the World*, chaps. 3 and 4.

32. One can note, for example, a growing trend in job announcements seeking scholars of the "art and architecture of the medieval Mediterranean," and a burgeoning of academic conference panels and symposia organized around cross-cultural themes and concepts.